



PRESUPPOSITION IN *COCO*

A THESIS

**In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring Linguistics in English Department
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PRONOUNCEMENT

I honestly confirm that this thesis entitled “Presupposition in *Coco*” has been compiled by myself without copying any results from other researches in other degrees of any university. I also ascertain that I do not cite any material from other publications or someone’s paper except from the references mentioned.

Semarang, August 2019

Deny Kristian

MOTTO AND DEDICATION

Sometimes the smallest step in the right direction ends up being the biggest step of your life.

Naeem Callaway

All our dreams can come true if we have the courage to pursue them.

Walt Disney

I sincerely dedicate this thesis to my beloved family who always loves and supports me unconditionally. I love you so much Dad, Mom, and Abel.

APPROVAL

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ABSTRAK

Dalam suatu proses komunikasi, penutur tidak mungkin selalu menyampaikan semua informasi secara rinci dan detail kepada pendengar. Oleh karena itu, penutur menggunakan presuposisi dengan harapan percakapan antara penutur dan pendengar menjadi lebih efektif dan tidak membosankan. Tujuan penulisan skripsi ini yaitu untuk mengidentifikasi jenis-jenis presuposisi yang muncul di percakapan antara karakter utama (Miguel) dengan lawan tuturnya, menjelaskan tujuan penutur menggunakan setiap jenis presuposisi dalam ucapannya, dan menguji apakah ada

keterkaitan antara penggunaan presuposisi dan kedekatan antar penutur. Data penelitian ini diambil dari ujaran Miguel maupun lawan tuturnya yang hanya mengandung presuposisi di Film *Coco*. Penulis menggunakan metode *purposive sampling*, metode *non-participant observation*, dan *note-taking technique* dalam mengumpulkan data. Hasil penelitian menunjukkan bahwa semua jenis presuposisi yang dikemukakan oleh Teori Yule (1996) dapat memicu atau mengungkapkan dibalik alasan misterius keluarga Miguel melarang Miguel untuk bermusik. Jenis presuposisi yang paling sering muncul dari analisis data adalah *existential presupposition*. Selain itu, penulis menemukan bahwa tujuan penutur menggunakan setiap jenis presuposisi adalah berbeda-beda sesuai dengan konteks percakapan. Penulis menyimpulkan bahwa tidak ada keterkaitan antara penggunaan presuposisi dan kedekatan antar penutur. Hal tersebut dapat dibuktikan melalui hasil analisis yang menunjukan bahwa mereka yang mempunyai kedekatan khusus dengan Miguel dan mereka yang tidak memiliki kedekatan sama sekali dengan Miguel sama-sama masih memiliki makna yang bisa dipresuposisikan dari ujaran mereka. Hal ini terjadi karena makna yang dipresuposisikan adalah tentang *shared-knowledge*, baik *general knowledge* maupun *certain knowledge*.

Kata Kunci: presuposisi, ujaran, penutur, lawan tutur.

CHAPTER I

INTRODUCTION

This study is presented in five chapters that are, introduction, theoretical framework, research method, findings and discussion, and conclusion. The first chapter presents the explanations of the background of the study, the research questions, the objectives of the study, the previous studies related to the topic of this study, the scope of the study, the significance of the study, and the writing organization.

1.1 Background of the Study

Language is a basic need for human being. It is the most essential communication device. By using language, we can know and get information that we want. In addition, language can make communication more interesting since everyone becomes more active in communication, and he/she can express his/her idea, thought and feel by saying words, either by speech or writing. In other words, people need language to communicate with each other. Therefore, it cannot be denied that language has many essential roles in human's daily life.

In the communication process, information is delivered by at least two participants that are, speaker and hearer. To understand the speaker's utterance, hearer

must consider the context in which speaker uses the utterance. Furthermore, both speaker and hearer also should have a shared-knowledge to ensure that the speaker's intended meaning is correctly interpreted by hearer, and the communication process could run well. However, there are still many communication problems that occur around us nowadays. One of the factors that often causes problems in the communication process is the hearer's error in obtaining or capturing the speaker's intended meaning, especially in the forms of implicit information namely presupposition.

Yule (1996: 25) states that presupposition is the speaker's assumption which is unsaid when producing utterances. It means presupposition can only be made by a speaker. In communication process, presupposition can play an important role since it can be used as one of the speech strategies of how speaker assumed first before doing or saying something. Further, by using presupposition, the writer believes that every speaker does not need to convey what they mean directly in order to make the conversation does not end up boring.

Based on the phenomena above, the writer interests for analyzing presupposition in the movie since the language used in the movie is almost the same as the language used in daily routine conversation. The writer chose *Coco* as an object of the study because it contains a lot of presupposition triggers. Furthermore, there is a missing part that must be revealed that is, about the mysterious reason why the whole Miguel's family member did not support and even banned him on music.

By using presupposition, it can be the way to unlock the true story behind Miguel's family mysterious ban on music. *Coco* is one of computer-animated fantasy movies that is produced by Pixar Animation Studios and released by Walt Disney Pictures in 2017. *Coco* tells about such an aspiring boy named Miguel that already had a dream and passion of becoming a great musician like his idol named Ernesto De La Cruz. Despite Miguel family's ancestral ban on music, Miguel still worked on it to prove his talent. Nevertheless, he suddenly found out himself in the dazzling and colorful Land of the Dead. Miguel tried hard to find a way out from the Land of Dead until he finally discovered the truth and succeeded to uncover the true story behind his family's mysterious ban on music. *Coco* is great-watching movie as *Coco* has won many various prestigious titles in 2018 such as Oscar Award, Golden Globe Award, Annie Award and so on for Best Animated Featured Film 2018. Thus, based on the explanation above, the writer chooses "Presupposition in *Coco*" as the title of the writer's research.

1.2 Research Questions

According to the background of the study that the writer explained above, the research questions can be formulated as follows:

1. What kinds of presupposition that can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music?

2. What is exactly the purpose of the speaker using each presupposition in his/her utterance?
3. Is there any relevance between the use of presupposition and the closeness between the speakers?

1.3 Objectives of the Study

In accordance with the research questions, the objectives of the research are as follows:

1. To identify the kinds of presupposition can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music.
2. To explain the speaker's aim using each presupposition in his/her utterance.
3. To examine whether there is relevance between the use of presupposition and the closeness between the speakers or not.

1.4 Previous Studies

The writer discovered five studies that were similar to the topic study. These studies came from 2013 to 2015. The first study derives from Rubiyanti's thesis (2013) which examined presupposition in interrogative headlines on ALLKPOP news and gossip site. The author classified the analysis data into three parts that are, *-wh* questions, yes-no questions, and alternative questions. The result showed the use of interrogative headlines on ALLKPOP news and gossip site has some function such as representing the readers' position who want to know the truth of the 'case' and raising

the readers' enthusiasm to read the news so the popularity of the website is going up. The analysis results of each research problem have clearly stated. However, the shortage of this study is lack of example of presupposition trigger of *wh*-question in Interrogative Headlines.

The second study comes from Indriani's thesis (2013) which analyzed the types of presupposition and explained the function of each utterance that contains presupposition in the *Djarum* advertisements. The author discovered there were eighteen utterances of sixty utterances on fourteen *Djarum* television commercials that contained presupposition triggers. Further, the study result revealed that existential presupposition was the most common type of presupposition that found in the utterances in the *Djarum* advertisements. The shortage of this study is the analysis result of second research question is not clearly explained.

The third study derives from Nino's thesis (2014) which explained the types of the presupposition that found in Hotel Transylvania movie. Further, this study also elaborated the meaning of the characters' utterances that contain presuppositions in Hotel Transylvania movie. The study result showed that counterfactual presupposition is the most-appeared type of presupposition with total 11 out of 40 data. The analysis results of each research problem have clearly discussed. However, the study did not provide the specific reason why counterfactual presuppositions are more frequently found in the characters' utterances rather than the other kinds of presupposition.

The fourth study comes from Dewi's thesis (2015) which exposed the kinds of presupposition and shared knowledge found in the Mario Teguh's utterances in the '*Golden Ways*' program in the '*Making Jodoh*' episode. The study result showed that six kinds of presupposition proposed by Yule's theory (1996) happened in Mario Teguh's utterances. In addition, another result of the study is Mario Teguh used shared-knowledge to motivate the audience. The shortage of this study is the author did not mention what kinds of the presupposition that often used by Mario Teguh in that episode.

The last study derives from Astuti's thesis (2015) which discussed the utterances of the narrator containing presupposition triggers on '*Silet*' infotainment. The author divided the data become three parts that are, single trigger, double trigger, and multi-trigger. According to the result analysis, the author found that there are fifty-five of one hundred and eight utterances containing presupposition triggers. Further, the author also discovered three functions on the narrator's presuppositions such as supporting the narrator's position, herding the viewer's hypothesis, and elevating the viewer's belief. The analysis results of each research problem have clearly discussed. However, the tables of presupposition types that presented in the appendix are quiet complicated to write.

Although there has been a large volume of study dealing with presupposition, the writer's study is still important and worth reading. This is because the object of the writer's study is obviously different from the previous studies above. The writer

chooses the famous Disney animated movie which already won various prestigious awards in 2018 that is, *Coco*. The writer believes that the analysis of presupposition study in the *Coco* has never been observed before. Besides, which makes the writer's study different with other studies is the writer's study not only discusses the types of presupposition that can lead to uncovering Miguel's family mysterious in forbidding Miguel to play music but also analyzes Miguel and his interlocutors' purposes used each kind of presupposition in their utterances. In addition, this study also examines whether there is significant relevance between the use of presupposition and the closeness between the speakers or not.

1.5 Scope of the Study

In conducting the study, the writer only concerns about presupposition analysis. The data of the study were taken from the utterances of Miguel and his interlocutors which only contain presupposition triggers in *Coco*. Further, the writer uses the theory of presupposition proposed by George Yule (1996) as the study approach.

1.6 Significance

This study is identified as being of importance for English Department students who are fascinated in learning presupposition in depth. In addition, this study hopefully could give positive contribution for future researcher in adding knowledge about presupposition since it could be used as one of their references for the next research.

1.7 Writing Organization

To create systematic writing, the writer made the writing outline arranged as follows:

CHAPTER I INTRODUCTION

This chapter consists of the background of the study, the research questions, the purposes of the study, the previous studies, the scope of the study, the significance of the study and the writing organization.

CHAPTER II THEORETICAL FRAMEWORK

This chapter presents some theories related to the study topic. It consists of the explanations of the definitions of pragmatics, the definitions of presupposition, the characteristics of presupposition, and the kinds of presupposition.

CHAPTER III RESEARCH METHOD

This chapter discusses the research method used in conducting the research. It contains the explanations about the type of the research, the data, the population, the sample, the sampling technique, the method of collecting the data, and the method of analyzing the data.

CHAPTER IV FINDINGS AND DISCUSSIONS

This chapter consists of finding and discussion of the data analysis study. It shows the kinds of presupposition that can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music, explains the speaker's aim using each presupposition in his/her utterance, and examines whether there is relevance between the use of presupposition and the closeness between the speakers or not.

CHAPTER V CONCLUSION

This chapter is the last chapter which contains the conclusion of the study.

CHAPTER II

THEORETICAL FRAMEWORK

This chapter presents some theories which related to the topic of this study, and they will be used to support the writer in analyzing the data. In this chapter, there will be some explanations of the definitions of pragmatics, the definitions of presupposition, the characteristics of presupposition, and the kinds of presupposition.

2.1 Definition of Pragmatics

There are some points of view on pragmatics. According to Yule (1996: 3), pragmatics has four areas is concerned with. First, pragmatics is the study of the speaker meaning. In this case, pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). Second, pragmatics is the study of contextual meaning. It means when people communicate with other people, they do not only consider how to use the language but also consider the context in which the language is used. Third, pragmatics is the study of how more gets communicated than is said. In this context, pragmatics explores how a great deal of what is unsaid is recognized as part of what is communicated. Fourth, pragmatics is the study of the expression of relative distance.

In this case, pragmatics is assumed as the study of the relationship between linguistics forms and the users of those forms.

In addition, Levinson (1983: 5) states that pragmatics is the study of language use, that is, the study of the relation between language and context. Similar to the Levinson's opinion, Brinton (2000: 11) also explains that pragmatics is the study that concerns about the functions of language and its use in context. Meanwhile, Leech (1983: 6) define that pragmatics is the study of meaning which is related to the context of speech.

Based on the explanations above, it is clear that pragmatics is a study about how people use language in a certain context for a certain purpose. Furthermore, pragmatics also can be stated as the study of utterances meaning intended by speaker and interpreted by the listener.

2.2 Definition of Presupposition

Presupposition is one of the study fields in the pragmatics. As pointed out by Yule (1996: 25), presupposition is something the speaker assumes to be the case prior to make an utterance. In other words, presupposition deals with the speakers' assumption toward something which is not said but still delivered. This is supported by Levinson (1983: 168) who stated that presupposition is used to explain all assumptions toward the

utterance and the expression produced by the speaker. From this point, it confirms that presupposition is the speaker's assumption which is unsaid but communicated.

Further, Finch (2000: 173) believes that presupposition refers to assumption that implicitly made by speakers, and then interpreted by listeners. Similarly, Hudson (2000: 321) says that presupposition is something assumed (presupposed) to be true in a sentence which asserts other information. It means that what speaker assumes is true or is known by hearer can be defined as a presupposition.

From the explanations of presupposition definition above, it can be concluded that presupposition is the speaker's assumption which is unsaid when producing utterances. Speaker uses presupposition to make the conversation becomes more efficient since he/she does not have to utter or explain information he/she intends to convey in detail which may cause the conversation ends up boring. In order to make sure that the 'assumption' or 'intended meaning' is interpreted in the right way by hearer, both speaker and hearer should have shared knowledge. If there is no shared knowledge, the speaker's assumption will not be appropriately interpreted by hearer, and even both speaker and hear will misunderstand each other's messages. Simply, presupposition will never succeed without shared knowledge.

2.3 Characteristics of Presupposition

Based on the Yule (1996: 26), it could be found that presupposition has some characteristics. First, presupposition uses the symbol “>>” to mean “presuppose” of the presupposition analysis in the text. It could be seen through the sample below:

- (1) Ronald’s car is blue.
- >> Ronald has a car.
- >> Ronald does exist.

Based on the presupposition analysis of statement (1), it could be explained that the statement presupposed “Ronald has a car” and “Ronald does exist”.

The other features of presupposition are presupposition will remain constant or stay the same although the utterance is tested by negation. In other words, after putting a negation in the utterance, presupposition does not change. The example is presented below:

- (2) Ronald’s car is not blue.
- >> Ronald has a car.
- >> Ronald does exist.

The statement number two above presupposes that “Ronald has a car” and “Ronald does exist”. This proves that presupposition of the utterance above still stays the same or we could say that it constants under negation. In short, the presupposition result is not influenced by negative word, and it will not change the truth condition in the second statement.

2.4 Kinds of Presupposition

Presupposition has been associated in words, phrases, and structures. Yule (1996: 27-30) classifies six types of presupposition based on the indicators of potential presupposition. They are existential presupposition, factive presupposition, lexical presupposition, structural presupposition, non-factive presupposition, and counterfactual presupposition. Below are the further explanations of the six types of presupposition:

a) Existential Presupposition

It is the assumption of the existence of the entities named by the speaker. Entities named by the speaker are assumed to be present. Existential presupposition also could be identified by the possessive constructions or any definite noun phrases that attach to the sentence. The example of existential presupposition could be seen below:

- (3) Julian's motorcycle is new.
 >> Julian does exist.
 >> Julian has a motorcycle.

b) Factive Presupposition

In factive presupposition, the speaker makes the hearer or reader trust and the information of the utterance as a fact. The factive presupposition is shown by the use of some verbs that could be treated as a fact, such as 'glad', 'make sense', 'amuse', 'see', 'agree', 'odd', 'realize', 'regret', 'know'. Further, Yule (1996: 27) also added that the adjective and noun constructions such as 'be', and 'aware' could be the word that could trigger a factive presupposition. The example of factive presupposition is presented below:

(4) I agree that Mathematics test is easy.

>> Mathematics test is easy.

c) Non-Factive Presupposition

The non-factive presupposition is associated with some verbs that are assumed not to be true. The examples of the verbs that could trigger non-factive presupposition are ‘dream’, ‘imagine’, and ‘pretend’. The sample utterance that contains non-factive presupposition can be seen below:

(5) Sarah imagined that she was in Korea.

>> Sarah was not in Korea.

d) Lexical Presupposition

It is the assumption that, in using one word of asserted meaning, the speaker can act as if another word of non-asserted meaning will be understood. There are some verbs which may be treated as the trigger of lexical presupposition such as ‘stop’, ‘start’, and ‘again’. The example of lexical presupposition is presented below:

(6) Tita watches that classical drama again.

>>Tita ever watched that classical drama before.

e) Structural Presupposition

It is the assumption associated with the use of certain words and phrases. This presupposition triggers of structural presupposition could be divided into three kinds of question form that are, *wh*-question, yes/no question, and alternative question. *Wh*-question constructions in English are conventionally interpreted with the presupposition that the information after the *wh*-questions

(e.g. when, where, why, and etc) is already known to be the case. In other words, the listener perceives that the information presented is necessarily true, or intended as true by the speaker. On contrary, yes/no and alternative questions indicate that the 'case' are not yet known to be true since they have two possible answers which could be yes or no.

The examples of structural presupposition could be seen below:

- (7) When he did travel to the Singapore?
>> He travelled to the Singapore.
- (8) Do you understand what I am talking about?
>> Either he/she understand what the speaker is talking about or not.
- (9) Will Judika be releasing a new single or album?
>> Either Judika will be releasing a new single or Judika will be releasing album.

f) Counterfactual Presupposition

It is the assumption that what is presupposed is not only untrue but also the opposite of what is true, or contrary to the facts. The presupposition of this type can be seen in the use of *if*-clause construction where the information is not true at the time of utterance. The example of counterfactual presupposition is presented below:

- (10) If Rani sees Joe here, she would know that Joe lie.
>> Rani does not see Joe.

CHAPTER III

RESEARCH METHOD

This chapter presents the research method of this study. It consists of the explanation about the type of the research, the data, the population, the sample, the sampling technique, the method of collecting the data, and the method of analyzing the data.

3.1 Type of Research

The research type used by the writer is descriptive qualitative research. It is because this study aims at describing what possible kinds of presupposition can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music. In addition, by applying the descriptive qualitative research, the writer is able to discover the presupposed meanings, explain each function or purpose of the speaker using presupposition, and examine whether there is relevance between the use of presupposition and the closeness between the speakers or not.

3.2 Data, Population, Sample and Sampling Technique

The data of this study are taken from the utterances performed by the main character (Miguel) and his interlocutors in *Coco*. Further, the population of this study derives from all the utterances performed by Miguel and his interlocutors, while the sample of this research is the utterances performed by Miguel and his interlocutors that only contain presupposition triggers. In this study, the samples are taken by using purposive sampling since the samples that the writer collected and analyzed are based on the certain characteristic that are, only the utterances containing presupposition triggers.

3.3 Method of Collecting Data

To collect the data, the writer does some steps. First, the writer downloads *Coco* from the www.indoxl.com. Second, the writer searches and downloads *Coco* script from www.scriptslug.com. Third, the writer does a non-participant observation method by watching *Coco* from the very beginning until the end in a full attention. The writer uses this method since the writer does not take any part of the conversation. Further, while watching the movie, the writer also does note-taking method to write the data that only contain presupposition triggers.

3.4 Method of Analyzing Data

After getting the data, the writer takes the next step that is, analyzing the data. The writer uses *Metode Padan that is*, Pragmatic Identity Method, to analyze the data.

There were some ways of analyzing data for this study:

1. First, the writer identifies the utterances performed by Miguel and his interlocutors that only contain presupposition triggers in *Coco* script.
2. After identifying the data, the writer classifies and groups them into six types of presupposition proposed by Yule's theory (1996) namely: existential, factive, non-factive lexical, structural, and counterfactual presupposition.
3. Then, the writer counts the number of the occurrences of each kind of presupposition found in the conversations of Miguel and his interlocutors that can lead to uncovering the mysterious reason why Miguel's family forbade him to play music.
4. Furthermore, the writer explains presupposed meanings and elaborates each function or purpose of Miguel and his interlocutors using presupposition in their utterances.
5. Last but not least, the writer examines whether there is any relevance between the use presupposition and the closeness between the speakers or not.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter consists of two parts that are, finding and discussion. The first part is the finding of this study. It shows the kinds of presupposition that can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music. Furthermore, it also presents the brief explanation of the speaker's aim using each kind of presupposition in their utterance. Last but not least, it reveals whether there is any relevance between the use of presupposition and the closeness between the speakers or not. The second part is the discussion of this study. It deals with the detail explanation of the result of the study analysis.

4.1 FINDINGS

4.1.1 Kinds of Presupposition that Can Lead to Uncovering Miguel's Family Mysterious Reason in Forbidding Miguel to Play Music

Based on the data analysis, all kinds of presupposition proposed by Yule's theory (1996) can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music. Those kinds of presupposition are existential presupposition, factive presupposition, non-factive presupposition, lexical presupposition structural presupposition, and counterfactual presupposition. The overall data could be seen in the table 1 below:

Table 1 Kinds of Presupposition

Interlocutors	Kinds of Presupposition		
	Existential	Factive	Non-factive
Elena	9	1	1
Hector	6	-	1
Mama Imelda	7	1	1
Coco	4	1	-
Ernesto	4	-	-
Frida	3	-	-
Mariachi	2	-	-
Total	35	3	3

Continued Table 1 Kinds of Presupposition

Interlocutors	Kinds of Presupposition		
	Lexical	Structural	Counterfactual
Elena	-	1	-
Hector	2	1	-
Mama Imelda	-	-	-
Coco	1	-	-
Ernesto	-	2	-
Frida	-	3	-
Mariachi	-	2	1
Total	3	9	1

In accordance with the table 1, existential presupposition is the most-appeared type of presupposition that can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music with total number 35 out of 54 data. It could be seen that all the conversations of Miguel and his interlocutors contain existential presupposition. Therefore, it can be implied that existential presupposition is the most-used type of presupposition in the conversations of Miguel and his

interlocutors. Further, the second most-used type of presupposition in this data is structural presupposition. Structural presupposition has 9 data out of 54 data. The third most-used type of presupposition in this data is factive presupposition, non-factive, and lexical presupposition. Each of the type has 3 data out of 54 data. Meanwhile, counterfactual presupposition is the least-used type of presupposition that can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music. It is because it only happened once in the conversation of Miguel and Mariachi.

4.1.2 The Purpose of the Speaker Using Presupposition

According to the analysis data, the writer finds out that the speaker's aim using each kind of presupposition in his/her utterance is very varied. First, the speaker uses existential presupposition since he/she wants to tell the listener that the information which becomes 'a case' does exist and assumes to be true. Second, the uses factive presupposition because he/she wants to show the listener that the information he/she conveyed is a fact. In addition, the speaker uses non-factive presupposition since he/she wants to show the falsity of a case. The speaker applies lexical presupposition in his/her utterance since he/she wants to deliver the unstated meaning to the listener. The speaker uses structural presupposition because he/she wants to get the missing information that the speaker does not know. Further, the speaker applies

counterfactual presupposition as he/she wants to show the condition which is not only untrue but also the contrary of what is true in the case.

4.1.3 The Relevance between the Use of Presupposition and the Closeness between the Speakers

There is no significant relevance of using presupposition with the closeness between the speakers. This can be proven through the results of data analysis of the conversations of the main character (Miguel) with his interlocutors. Those who have close relationships with Miguel and those who do not have relationships at all with Miguel still have meaning that could be presupposed from their utterance. It is because the presupposed meanings are the same that is, about shared-knowledge.

4.2 DISCUSSION

4.2.1 Existential Presupposition

The existential presupposition is something which is assumed to exist that commonly appears within possessive constructions and definite noun phrase. In other words, existential presupposition is the assumption of the existence of the entities named by the speaker. It functions to lead the speaker to acknowledge that something which becomes a case does exist. The writer found thirty five utterances containing existential presupposition that can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music. They all are triggered by definite noun phrases, for example, *Dia De Los Muertos* or the Day of the Dead, that man, the Santa Cecilia city, and so on. In addition, they are also triggered by possessive constructions, for instance, Coco's papa, my daughter, my song, my husband, and so on. However, there are only four used as data explanation.

The first example of existential presupposition is taken from a conversation of Miguel and Elena. It was told Elena asked Miguel to help her to put up their ancestor's photos on the family's *offrenda* and to arrange the pile of flowers on the altar for preparing *Día de los Muertos* celebration. Unfortunately, Miguel seemed sullen and unwilling to help Elena. Therefore, Elena told Miguel not to do that kind of thing in preparing the *Día de los Muertos* "Day of the Dead" celebration.

Existential presupposition performed by Elena:

- a) Don't give me that look! *Día de los Muertos* is the one night of the year our ancestors can come and visit us. (09:55:-10:01)
 >>There is *Día de los Muertos*' or the Day of the Dead.

The utterance of the speaker (Elena) above is triggered by a definite noun phrase '*Día de los Muertos*' or they usually called it as 'The Day of the Dead' so it could be categorized into existential presupposition. It is the existential presupposition because there is an assumption that the Day of the Dead does exist throughout Mexico. The speaker (Elena) has assumed that the listener (Miguel) has already known the day which she was referring to as it has become their tradition to celebrate the Day of the Dead every year. Hence, the presupposition of the speaker's (Elena) utterance above is there is The Day of the Dead.

The speaker's aims (Elena) using existential presupposition in her utterance are to state and tell the listener (Miguel) that there is the Day of the Dead or *Día de los Muertos* in Mexico that must be maintained and preserved by their family. The Day of the Dead is always celebrated on the second of November as a memorial-day which the living could remember and honor their deceased family. All Mexicans always decorate the *ofrenda* with the pile of flowers and skulls, and they are going to dress up as skeletons for celebrating the Day of the Dead.

Further, the second example of existential presupposition is taken from a conversation of Miguel and Elena. It happened when Miguel wanted to sneak away from the family *ofrenda*. The word *Ofrenda* means offering in Spanish. *Ofrenda* is an

essential part of the Day of the Dead celebrations. It is like an altar that has been set up to remember and honor the memory of their ancestor. It was told that the reason of Elena took Miguel to the family's *offrenda* is to dissuade Miguel went to the talent show he wanted to join. It is such a big singing and music competition for celebrating *Día de los Muertos*, the Day of the Dead. Elena asked Miguel not to go anywhere that night but he refused it. He said that he wanted to become a great musician just like Coco's papa and his idol, Ernesto De La Cruz. Then, Elena immediately scolded Miguel.

Existential presupposition performed by Elena:

b) Never mention that man! He's better off forgotten. (10:34-10:35)

>> That man called Coco Papa did exist.

The utterance of the speaker (Elena) contains existential presupposition because it is triggered by a definite noun phrase which is 'that man'. The speaker (Elena) has assumed that the listener (Miguel) had already known 'that man' who the speaker (Elena) concerned. In addition, it has become their share knowledge since the man was actually Coco's papa who suddenly disappeared, left the family, and never returned. Therefore, the presupposition of the speaker's (Elena) utterance is that man did exist.

The speaker's aims (Elena) using existential presupposition in his utterance are she wanted to remind and emphasize the listener (Miguel) to never mention the

man again, and she even asked the listener (Miguel) to forget that man. It was because their family got the tragedy, bad experience and long trauma with that man in the past.

In addition, the third example of existential presupposition is taken from a conversation of Miguel and Hector. After Ernesto de la Cruz's guards dragged Hector away as Hector tried to bound at Ernesto de la Cruz and tackle him to the ground, Ernesto de la Cruz also asked his guards to drag Miguel out the back of his mansion. They throw both Miguel and Hector into a *cenote*, an inescapable sinkhole behind the estate. Miguel found Hector who was falling on his knees because a golden flicker fluttered through hector's bones. While enduring the pain, Hector said something to Miguel.

Existential Presupposition performed by Hector:

- c) I never should have left Santa Cecilia. (1:10:34-1:10:40)
 >> There is a city called Santa Cecilia.

The utterance of the speaker (Hector) above is classified as existential presupposition since it is triggered by a definite noun phrase which is a city name, 'Santa Cecilia'. The speaker (Hector) has assumed that the listener (Miguel) has already known the city that the speaker (Hector) was referring to. It already became the shared knowledge between the speaker (Hector) and the listener (Miguel) because that city is the city they both come from.

The speaker's aims (Hector) using existential presupposition in his utterance are Hector wants to inform and tell the listener (Miguel) about the city he should not leave behind. The Santa Cecilia is a city where Hector's family lives and spends their times together. Besides, the speaker (Hector) indirectly wants to show his regret that he preferred and decided to leave that city.

The fourth example of existential presupposition is taken from a conversation of Miguel and Mariachi. When Miguel was busy shining Mariachi's shoes in the Cecilia Plaza, Mariachi asked Miguel why he looked sad. Miguel then told Mariachi about his family's hatred of music. Miguel told that he wanted to become a musician like Ernesto De La Cruz but his family did not support him. They even forbade him to play music.

Existential Presupposition performed by Miguel:

- d) I always dreamed of being a musician like Ernesto De La Cruz but my family forbade me to play music. (06:40-06:43)
 >> Ernesto De La Cruz did exist.
 >> He has a family.

The utterance of the speaker (Miguel) above is triggered by a possessive construction that is 'my family' and a definite noun phrase which is a name 'Ernesto De La Cruz'. It is categorized as the existential presuppositions because there are the assumptions which have become a shared knowledge for both of the speaker and

listener (Miguel and Mariachi) that the speaker (Miguel) has a family, and Ernesto De La Cruz did exist.

The speaker's aims (Miguel) using existential presupposition in his utterance are Miguel wants to tell the listener (Mariachi) that he has a family but his family unfortunately forbade him to play music and become a musician just like his idol, Ernesto De La Cruz. Besides, the speaker (Miguel) indirectly wants to express his sadness since his family is the only family in Mexico that really hates music.

The examples of existential presupposition above have been sorted from those who have the closest relationship with Miguel to those who do not have relationship at all with Miguel. From this point, the writer found and noticed that there is no significant relevance of using existential presupposition with the closeness between the speakers. To prove it, the writer uses and compares two conversations to be analyzed. The first conversation involves Miguel and Elena who has a very close relationship, while the second conversation involves Miguel and Mariachi who do not have relationship at all. Elena's relationship with Miguel is the relationship between the grandmother and the grandson. They often tell many stories and communicate one another every single day. On contrary, Mariachi is just a street musician who asked Miguel's service to shine his shoes at that time. They never met and talked each other before so that is why they do not have special closeness. The analysis result of the two examples above surprisingly shows that both of them still have meaning that could be presupposed. This is because the presupposed meanings

of two examples above are the same that is, about general knowledge (knowledge that already owned or known by everyone).

General knowledge found in the conversation of Miguel and Elena is the knowledge about the existence of the Day of the Dead. The Day of the Dead is such a beautiful celebration day in Mexico which the living could remember and honor their deceased family who has already passed away. All Mexicans already knew that they must to put the photos of their deceased family on the *offrenda* and decorate them with the pile of flowers and skull. In addition, they also must set the food and all things that their deceased family loved in life. During the Day of the Dead, Mexicans believe the spirit and the soul of the departed would cross over, come, and visit the living family. The other customs that the living family always does in celebrating the Day of the Dead is the sharing of stories and memories about the deceased. Besides, general knowledge occurred in the conversation of Miguel and Mariachi is the knowledge about the existence of Ernesto De La Cruz. When Ernesto De La Cruz was alive, all Mexicans must have known that he ever became a famous musical legend across the country and a star of renowned films. It is clearly proven because Ernesto De La Cruz has many popular songs that are loved by people all over the world. In addition, there is a statue of Ernesto De La Cruz playing his guitar at the centre of plaza as a symbol of Mexican's passion and pride.

4.2.2 Factive Presupposition

The factive presupposition deals with the truth value of information following the use of particular verbs such as ‘remember’ and ‘know’. The writer found three utterances containing factive presupposition that can lead to uncovering Miguel’s family mysterious reason in forbidding Miguel to play music, but only two written as data explanation.

The first example of factive presupposition is taken from a conversation of Miguel and Elena. It was told that Miguel wanted to go to a big singing and music competition for celebrating *Día de los Muertos* or “The Day of the Dead” but Elena (his grandmother) did not allow him to go there since their family hates anything about music.

Factive Presupposition performed by Miguel:

a) I know I’m not supposed to love music but it’s not my fault. (10:43-11:45)

>> He is not supposed to love music.

The utterance of the speaker (Miguel) above is triggered by one of the characteristic verbs of factive presupposition that is, ‘know’. It is categorized as factive presupposition since the speaker (Miguel) has assumed that the listener (Elena) has already known the truth condition, and they considered ‘that condition’ as a fact. The condition itself refers to the fact that Miguel is not supposed to love music as his whole family members hate anything related to music, and even they forbid Miguel to sing and play music.

The speaker's aim (Miguel) using factive presupposition in his utterance is Miguel wants to state the fact to the listener (Elena) that he should not love to music since his family strongly opposed Miguel to love music. Nevertheless, Miguel keeps stands firm by his love and passion for music. In addition, the speaker (Miguel) also implicitly wants to show the listener (Elena) about his innocence feelings by saying 'but it's not my fault'. Those words above are such as indirect way to express his disappointment toward his family who forbade him to love music.

In addition, the second example of factive presupposition is taken from a conversation of Miguel and Mama Imelda. After Mama Imelda sang her favorite ballad song, Mama Imelda told Miguel that she actually loved music and still remembered the moment when she ever sang along together with Hector in the past.

Factive presupposition by Mama Imelda:

- b) Oh I loved it! I remember that feeling. When my husband would play, I would
sing and nothing else mattered. (55:55-56:00)
>> She remembers that feeling.

The utterance of the speaker (Mama Imelda) above is triggered by the verb 'remember', and it makes the utterance indicated as factive presupposition. The speaker (Mama Imelda) has known and realized a fact that she actually still truly remembered the beautiful memory and sweet feeling she had ever felt especially when she could spend a lot of time together with her husband for singing and playing music, and it became a shared knowledge between Mama Imelda and Miguel.

The speaker's aim (Mama Imelda) using factive presupposition in her utterance is she actually wants to declare a fact that she honestly loved music, and she truly remembered the sweet feeling she had ever felt especially when she could spend a lot of time together with her husband for singing and playing music.

The two examples of conversation that contain factive presuppositions above have a slightly different closeness of relationships. The first example shows the conversation of Miguel and Elena, whereas the second example presents the conversation of Miguel and Mama Imelda. Miguel and Elena have a very close relationship as a grandson and a grandmother. They often talk each other. On contrary, Mama Imelda is Miguel's great-great-grandmother who had passed away before Miguel was born. Therefore, Miguel did not know the Mama Imelda's figure. Miguel then started to know Mama Imelda's figure from the stories that are told by his family every year on the Day of the Dead celebration. One of the stories that Miguel remembered the most is Mama Imelda strongly forbade all her family member to love even play music. Miguel got a chance for very first time to meet and talk with Mama Imelda when he found himself in the stunning and colorful Land of the Dead. However, the analysis result of the two examples above surprisingly reveals that both of them still have meaning that could be presupposed. From this point, the writer notices that there is no significant relevance of using factive presupposition with the closeness between the speakers. This is because the

presupposed meanings of two examples above are the same that is, about certain knowledge (knowledge that only owned by a particular person or group of people).

Certain knowledge found in the conversation of Miguel and Elena is the knowledge about the story of Miguel who is not supposed to love music. Nobody out there knows the reason of that news except Rivera's family members. It is because they never told that bitter case and memory to anyone out there. Besides, certain knowledge found in the conversation of Miguel and Mama Imelda is the knowledge about the story of Mama Imelda who admitted that she truly still remembered the sweet feeling she had ever felt when she spent a lot time to sing and play music together with her husband. There was no one who knew that truth case since Mama Imelda never told about that to anyone.

4.2.3 Non-Factive Presupposition

This presupposition shows the falsity of a case. It means that the information after those expressions is not true. In other words, it only exists in the speaker's mind, not in the real life. The expressions that describe non-factive presupposition in the data are 'wish' and 'thought'. The writer found three utterances containing non-factive presupposition that can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music, but only two written as data explanation.

The first example of non-factive presupposition is taken from a conversation of Miguel and Hector. It was told that Miguel and Hector were thrown into a *cenote*, an inescapable sinkhole by the Ernesto's guard. Miguel found Hector falling on his knees since a golden flicker fluttered through Hector's bones. By the time, Hector told Miguel that he was so sad. He told he wanted to see her daughter (Coco) again. Further, he also told Miguel that he never should have left Santa Cecilia, the city his family lived.

Non-Factive presupposition performed by Hector:

- a) I wish I could apologize and tell her that her papa was trying to come home.

(1:10:43-1:10:49)

>> He could not apologize and tell her daughter that he actually was trying to come home.

It could be seen that the type of presupposition used in the speaker (Hector)'s utterance is the non-factive presupposition. This is because the Hector's utterance above is triggered by the word 'wish'. The information that follows the word 'wish' is not true. It only exists in the speaker's (Hector)'s mind, not in the real life. The presupposed meaning of the speaker (Hector)'s utterance by using non factive presupposition trigger 'wish' is the speaker (Hector) could not apologize and tell her daughter (Coco) that he actually was trying to come home.

The speaker (Hector) uses non-factive presupposition in his utterance since he wants to show his wish which is never becoming real. It is because they both (Hector

and her daughter ‘Coco’) are in the different world and dimension. The speaker (Hector) is in the Land of the Dead, on contrary, Coco is in the Land of the Living. Hence, it is extremely impossible to make his wish comes true.

Further, the second example of non-factive presupposition is taken from a conversation of Miguel and Mama Imelda. It was told Miguel tried to run away from Mama Imelda because Mama Imelda forced him to accept her blessing which required him to quit pursuing his dream to become a musician. He strongly wriggled through a narrow iron gate so Mama Imelda could no longer pursue Miguel. Mama Imelda is stopped by that gate. In contrary, Miguel kept head away up the stairs. Only after a few paces, Miguel suddenly started to stop in his tracks since he heard Mama Imelda was singing a snippet of her favorite ballad song. Miguel never thought that Mama Imelda actually loved singing a song.

Non-Factive presupposition performed by Miguel:

- b) I thought you hated music. (55:51-55:54)
 >> She actually did not hate music.

The utterance of the speaker (Miguel) above is triggered by the word ‘thought’. The utterance contains non-factive presupposition because the word ‘thought’ describes untrue information after it. The information only exists in the speaker’s mind. Therefore, the presupposition of the speaker’s (Miguel) utterance is the listener (Mama Imelda) actually did not hate music.

The speaker's aim (Miguel) using non-factive presupposition in his utterance is Miguel wants to tell or express his wrong opinion of Mama Imelda that hates music. Mama Imelda actually loves music but when she got bitter experience related to music in the past, she told her family members to keep away from music.

The two examples of conversation that contain non-factive presuppositions above have different closeness of relationships. The first example shows the conversation of Miguel and Hector, while the second example presents the conversation that of Miguel and Mama Imelda. Hector was very close to Miguel as he was the only friend Miguel had when Miguel was in the Land of the Dead. They were very often to spend all the time together. Further, Hector was also the only one who was willing to help Miguel meet Ernesto De La Cruz (Miguel's idol). On the other sides, Miguel rarely met and spent time together with Mama Imelda. However, the analysis result of the two examples above surprisingly proves that both of them still have meaning that could be presupposed. From this case, the writer highlights that there is no significant relevance of using non-factive presupposition with the closeness between the speakers. This is because the presupposed meanings of two examples above are the same that is, about certain knowledge (knowledge that only owned by a particular person or group of people).

Certain knowledge found in the conversation of Miguel and Hector above is the knowledge about the story of Hector who wanted to apologize to his daughter (Coco) since he suddenly disappeared at the time, left the family, and never returned.

Hector never told about his desire to someone else except with Miguel. Meanwhile, certain knowledge happened in the conversation of Miguel and Mama Imelda is the knowledge about the story of Mama Imelda who actually does not hate music. Miguel was very shocked to hear that truth since it was Mama Imelda who left behind a ban of music in her family as her lasting legacy. Mama Imelda banned her family to love music not because she hated music but it was because she loved her family. She wanted to raise his daughter and protect her family since she ever had bad memories related to music in the past. Mama Imelda never told to anyone about this case until she died. She only told and exposed it to Miguel when they were in the Land of the Dead.

4.2.4 Lexical Presupposition

In lexical presupposition, there is a use of one word that asserts and presupposes the interpretation of a thought. By using the lexical presupposition triggers ‘again’, ‘apologize’ and ‘used to’, the speaker could deliver unstated meaning to the listener. The writer found three utterances containing lexical presupposition that can lead to uncovering Miguel’s family mysterious reason in forbidding Miguel to play music, but only two written as data explanation.

The first example of lexical presupposition is taken from one a conversation of Miguel and Hector. Hector told Miguel that he really wanted to cross the bridge

that connects the Land of the Living and the Land of the Dead as he wanted to see and visit his daughter in the Land of the Living. After he died and turned into a spirit in the Land of Dead, he said he could never come to the Land of the Living. That was because no one from his family member in the Land of the Living who put up his photo on the family *offrenda* so he did not allow to crossover that bridge.

Lexical presupposition performed by Hector:

- a) I just wanted to see her again. (1:10:31-1:10:33)
- >> He had seen and met Coco before.

The utterance of the speaker (Hector) above is triggered by the verb ‘again’, and it makes the utterance indicated as lexical presupposition. The word ‘again’ in the utterance above has an unasserted meaning which is something that had ever happened and wanted to be repeated. Therefore, the presupposed meaning of the speaker’s (Hector) utterance by using lexical presupposition trigger ‘again’ is the speaker (Hector) had seen and met Coco before.

The speaker’s aim (Hector) using lexical presupposition in his utterance is Hector wants to express his sadness in an indirect way. Further, Hector also wants to show his longing and desire to meet again with his lovely daughter named Coco although he realized that it would never happen.

In addition, the second example of lexical presupposition is taken from a conversation of Miguel and Coco. After Miguel entered Coco's bedroom, Miguel took his guitar and started to sing “*Remember Me*” song. He sang that song very

gently. The song seemed to bring Coco back to life. It made Coco remembered the sweet memories she had ever felt. Her cheeks soften and her lips arc into a smile for a moment. Surprisingly, Coco started to sing that song too with Miguel.

Lexical presupposition performed by Mama Coco:

- b) My papa used to sing that song. (1:32:06-11:32:08)
 >> Her papa often sings that song to her.

The utterance of the speaker (Coco) is triggered by the word ‘used to’. Hence, it can be classified as an example of lexical presupposition. The word ‘used to’ in that utterance has an unasserted meaning which is ‘something commonly done’ in the past. Therefore, the presupposition of the speaker’s (Coco) utterance is Coco’s papa often sings that song for her.

The speaker’s aim (Coco) using lexical presupposition in her utterance is Coco wants to express unstated thought to the listener (Miguel). The listener (Miguel) should understand the implicit meaning from the speaker’s (Coco) utterance. The unstated meaning of the word ‘used to’ of the utterance above is the speaker’s papa (Coco’s papa) often sings “*Remember Me*” song for her when she was just a little girl. That moment could never be forgotten by her since it was such a wonderful time she ever felt together with her papa.

The two examples of conversation that contain lexical presuppositions above have different closeness of relationships. The first example shows the conversation of Miguel and Hector, whereas the second example presents the conversation of Miguel

and Coco. Miguel and Hector had a very close relationship since they were close friend. On the other hand, Coco was Miguel's great grandmother. Coco hardly ever communicated with the 'Rivera' family members included Miguel. This happened due to the fact she was so sad thinking of his father who never returned home. Based on the analysis result of two examples above, it could be seen that both of them surprisingly still have meaning that could be presupposed. From this point, the writer notices that there is no significant relevance of using lexical presupposition with the closeness between the speakers. This is because the presupposed meanings of two examples above are the same that is, about certain knowledge (knowledge that only owned by a particular person or group of people).

Certain knowledge found in the conversation of Miguel and Hector is the knowledge about the story of Miguel who wanted to meet Coco again. Hector only told this case to Miguel. On the other sides, certain knowledge found in the conversation of Miguel and Coco is the knowledge about the story of Coco's Papa who often sings 'Remember Me' song for Mama Coco when she was just a little girl. Coco only told this case to Miguel. The reason why Coco only wanted to tell this case to Miguel is because she knew and felt that Miguel had great passion and ambition for music like his papa. On contrary, Mama Coco did not want to tell this case to other family members since she knew that her whole family member (except Miguel) really hated her father because he left the family to pursue his career of becoming a musician.

4.2.5 Structural Presupposition

Structural presupposition has different forms from other presuppositions. It comes with question forms, for instance, *wh*-question, yes/no question, and alternative question, where the speaker treats them as presupposed information and accepted to be true by the listeners. In other words, this type of presupposition can lead listeners to believe that the information presented is necessarily true, rather than just the presupposition of the person asking a question. The writer found nine utterances containing structural presupposition that can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music, but only three written as data explanation.

The first example of structural presupposition is taken from a conversation of Miguel and Hector. When Miguel pulled out the old photo of Mama Imelda, the little Coco, and the faceless man from the pocket of his *hoodie*, Hector was shocked. This was because the photo that was held by Miguel was the same photo just Hector had. However, the difference between those both photos lies on the man's face. The photo that Hector had was still full and not torn unlike Miguel's. Hector then asked Miguel where he got that photo.

Structural presupposition performed by Hector:

- a) Where did you get this? (1:10:57-10:11:00)
 >> He got this (that photo).

The utterance of the speaker (Hector) contains structural presupposition because it is triggered by the question tag 'where'. The question tag 'where' presupposes a place where a case happens. The speaker (Hector) has an assumption that the listener (Miguel) knows the truth about the case the speaker (Hector) does not know. Therefore, the presupposition of the speaker's (Hector) utterance is he got the photo.

The speaker's aim (Hector) using structural presupposition in his utterance is Hector wants to know the missing information about a place where the listener (Miguel) got the photo. In addition, the speaker (Hector) indirectly wants the listener (Miguel) to tell that truth case because Hector never thought that his family still kept his little family photo with Mama Imelda (his wife) and Coco (his daughter).

Further, the second example of structural presupposition is taken from a conversation of Miguel and Ernesto De La Cruz. After Miguel succeeded entering to the Ernesto De La Cruz's exclusive party held in his mansion, it turned out that Miguel still could not meet and see Ernesto De La Cruz. It was because there were hundreds of guests in that huge hall. Therefore, Miguel tried to climb a big stair pillar to get Ernesto De La Cruz's attention. Miguel then started to play his guitar and sing an improvised song. He continued to walk forward but unfortunately he lost his balance and tumbled into an indoor pool before finishing it. Seeing that accident, Ernesto De La Cruz immediately jumped and dived into the pool to rescue him. Upon

reaching the surface, Ernesto De La Cruz realized that the boy was a living boy he had been hearing about. It could be seen since Miguel's painted face began to fade.

Structural Presupposition performed by Ernesto De La Cruz:

b) Are you all right? (1:00:46:1:00:50)

>> Either he is all right or not.

The utterance of the speaker (Ernesto De La Cruz) above is triggered by the word 'are'. It is classified as structural presupposition because 'are' is the type of yes/no questions. The trigger showed that the presupposition has two possibilities of the truth of this case. The first is the positive case that is Miguel is all right, on the other hand, the second possibility is the negative case that is Miguel is not all right. That is why yes/no question above indicates that there is actually a 'case' but the truth is not yet known to be true.

The speaker's aim (Ernesto De La Cruz) using structural presupposition in his utterance is Hector wants to know the truth and gain the answer from the listener (Miguel) whether he is all right or not. Besides, the speaker (Ernesto De La Cruz) implicitly wants to express his concern or sympathy to that living boy. It is because Miguel accidentally tumbled into an indoor pool in Ernesto De La Cruz's mansion.

In addition, the third example of structural presupposition is taken from a conversation of Miguel and Mariachi. It was told that Miguel was telling Mariachi about his dream of becoming a musician. Unfortunately, he did not dare to admit and

tell his family who hated music that he really loved music and wanted to be like his idol, Ernesto De La Cruz. Then, Mariachi gave Miguel input and encouragement to seize his moment just like Ernesto did.

Structural presupposition performed by Mariachi:

c) C'mon! What did Ernesto De La Cruz always say? (06:55-06:57)

>> Ernesto De La Cruz always says something.

The utterance of the speaker (Mariachi) above is triggered by the question tag 'what'. 'What' is one of the types of WH-question thus it is categorized as an example of structural presupposition. The word 'what' presupposes there is something in a case. In addition, question tag 'what' also indicated that there is missing information in the truth case. As a consequence, the presupposed meaning of the speaker's (Mariachi) utterance above is Ernesto De la Cruz always say the tagline or magic word that is, 'Seize your moment' as his motto in his life, and it has become the shared knowledge between Mariachi and Miguel.

The speaker's aim (Mariachi) using structural presupposition in his utterance is Mariachi wants to get the missing information in the truth 'case' about the familiar word or tagline that often said by Ernesto De La Cruz. Furthermore, the speaker (Mariachi) implicitly wants to convince and encourage Miguel to just believe in himself. Hector also wants to remind Miguel that he also could seize his moment like

Ernesto de la Cruz did. On other words, Mariachi wants Miguel to take the moment and grab the opportunities that come in.

To examine whether there is the relevance of using structural presupposition with the closeness between the speakers, the writer takes the first and second example of structural presupposition above to be analyzed and compared. The first example shows the conversation of Miguel and Hector, while the second example presents the conversation of Miguel and Ernesto De La Cruz. Miguel and Hector had a very close relationship as they often spend time together, whereas Miguel and Ernesto had no relationship at all. They first met each other on that scene. Based on the analysis result of two examples above, it could be seen that both of them surprisingly still have meaning that could be presupposed. From this case, the writer highlights that there is no significant relevance of using of structural presupposition with the closeness between the speakers. This is because the presupposed meanings of two examples above are the same that is, about certain knowledge (knowledge that only owned by a particular person or group of people).

Certain knowledge found in the conversation of Miguel and Hector is the knowledge about the story of Miguel who managed to get the same photo as Hector. Meanwhile, certain knowledge found in the conversation of Miguel and Ernesto is the knowledge about the Miguel's condition after tumbled into an indoor pool. Miguel only told that case to Ernesto De La Cruz since he was the only one who dived into that pool to rescue Miguel.

4.2.6 Counterfactual Presupposition

Counter-factual Presupposition can be defined as presupposition which conveys not only the non truth condition, but also the opposite of what is true, or contrary to the fact. Commonly, the expressions of counterfactual presupposition is ‘if’.

The writer only found one utterance containing counterfactual presupposition that can lead to uncovering Miguel’s family mysterious reason in forbidding Miguel to play music. It emerged in the conversation of Miguel and Mariachi. The detail explanation of counterfactual presupposition found in the conversation of Miguel and Mariachi could be seen below.

The conversation between Miguel and Mariachi took place in the Santa Cecilia Plaza. It happened when Miguel was shining Mariachi’s shoes. Miguel told Mariachi that he was sad since his family forbade him to play and love music. Miguel also told he could not talk about any of this to them. Mariachi then delivered his opinion to Miguel. He said that if he was in Miguel’s position, he would dare to declare and told to his family that he really loved music and wanted to become a musician.

Counterfactual presupposition performed by Mariachi:

- a) Look, if I were you I’d march right up to my family and say, ‘Hey! I’m a musician. Deal with it’. (06:44-06:48)

>> He is not Miguel.

The utterance of the speaker (Mariachi) above contains a counter-factual presupposition since it is triggered by the 'if' clause. The 'if' clause above presupposed something was not only untrue but also a contrary. The speaker (Mariachi) has assumed that the listener (Miguel) already knew that it was impossible for the speaker (Mariachi) telling about the listener's (Miguel) secret dream becoming of a musician to listener's (Miguel) family since the speaker (Mariachi) is not the listener (Miguel) in the reality. Therefore, the presupposition of the speaker's (Mariachi) utterance above is Mariachi is not Miguel.

The speaker's aim (Mariachi) using structural presupposition in his utterance is Mariachi wants to show the untrue condition of a case. The speaker (Mariachi) assumed that the listener (Miguel) had already known that what the speaker (Mariachi) said was a falsity. In addition, the speaker (Mariachi) also implicitly wants to encourage the listener (Miguel) to be more courageous to reveal and tell his dream to his family that he actually really loved music, and wanted to be a musician like his idol, Ernesto de la Cruz.

Based on the explanation of the example of counterfactual above, it could be seen that there is no significant relevance of using counterfactual presupposition with the closeness between the speakers. Although Miguel and Mariachi do not have special closeness one another, the conversation involves both of them shows that it

still has meaning that could be presupposed. This is because the presupposed meaning from the utterance above is about the general knowledge. Everyone knows that Mariachi could not tell Miguel's family about Miguel's dream of becoming a musician since Mariachi is not Miguel in the reality. Therefore, it is very impossible for Mariachi to do such a thing.

In the end of this chapter, the writer concludes that all kinds of presupposition argued by Yule (1996) can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music. Further, according to the context of the conversations, each presupposition that used by the speaker has its own specific function and purpose in the conversation. Other than that, the writer finds out that there is no significant relevance between the use of presupposition and the closeness between the speakers. This is because the presupposed meaning is about the shared-knowledge (either general knowledge or certain knowledge), and it makes the presuppositions succeeded.

CHAPTER V

CONCLUSION

In this chapter, the writer presents the conclusion of the research result which has been discussed in the previous chapter. After doing an analysis, the writer discovers that all kinds of presupposition proposed by Yule's theory (1996) can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music. They are existential, factive, non-factive, lexical, structural, and counterfactual presupposition. From the overall data, the writer finds out that existential presupposition is the most dominant type of presupposition that can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music.

This case happens since there are a lot of definite noun phrases including proper names and possessive forms that appear in the conversations of Miguel and his interlocutors, and those triggers belong to the features of existential presupposition. Further, it is because the story of Coco mostly talks about the case that does exist and assumes to be true. On the other sides, the writer discovers that counterfactual presupposition is the less dominant type of presupposition that can lead to uncovering Miguel's family mysterious reason in forbidding Miguel to play music. It is because there is only one expression of the analysis data that contain counterfactual presupposition.

Concerning the purpose of the speaker using presupposition, the writer concludes that each presupposition that used by the speaker has its own specific function and purpose in the conversation. First, the speaker mostly uses existential presupposition since he/she wants to tell the listener that the information which becomes 'a case' does exist and assumes to be true. Second, the speaker applies factive presupposition in his/her utterance because he/she wants to show the listener that the information he/she conveyed is a fact. Third, the speaker uses non-factive presupposition as he/she wants to show the falsity of a case. Based on the analysis data, the speaker's aim using non-factive presupposition in his/her utterance is to deliver his/her opinion about a case which is not true and also to express his/her dream or hope which is never becoming real. Fourth, the speaker applies lexical presupposition in his/her utterance since he/she wants to deliver the unstated meaning

to the listener. From this point, the speaker hopes the listener can conventionally interpret what the unasserted meaning is. Fifth, the speaker uses structural presupposition because he/she wants to know the truth of a case that the speaker does not know. In other words, the speaker's aim uses structural presupposition is to collect the missing information of the already known case by the listener. Sixth, according to the analysis data, the speaker uses counterfactual presupposition as he/she wants to show the condition which is not only untrue but also the opposite of what is true in the truth case.

Last but not least, the writer concludes that there is no relevance of using presupposition with the closeness between the speakers. It is proven through the analysis data which shows that both data of those who have a very close relationship and often communicate with Miguel and those who do not have special closeness at all with Miguel still have some meanings that could be presupposed in their utterance. These are because the presupposed meanings of both data are about shared-knowledge, either they are general knowledge (knowledge that already known by everyone) or certain knowledge (knowledge that only owned by a particular person or group of people).

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APPENDICES

Appendix 1 (Table of Existential Presupposition)

No	Occurrence	Trigger	Utterance and Presupposed Meaning
1.	09:55:-10:01	<i>Dia de los Muertos</i>	<p>(Elena)</p> <p>“<i>Dia de los Muertos</i> is the one night of year our ancestors can come and visit us.”</p> <p>>><i>Dia de los Muertos</i>or “The Day of the Dead” does exist.</p>
2.	10:02-10:06	<p>Their photos</p> <p>The <i>offrenda</i></p> <p>Their spirits</p>	<p>(Elena)</p> <p>“We’ve put <u>their photos</u> on <u>the offrenda</u> so <u>their spirits</u> can cross over.”</p> <p>>> Their photos did exist.</p> <p>>> There is the <i>offrenda</i>.</p> <p>>> Their spirits did exist.</p>
3.	10:10-10:12	This foods	<p>(Elena)</p> <p>“We have made all this food.”</p> <p>>> There is the food.</p>
4.	10:26-10:30	This family	(Elena)

			<p>“Being part of this family means being here for this family.”</p> <p>>> There is a family.</p>
5.	10:32-10:33	Mama Coco’s papa	<p>(Miguel)</p> <p>“Like Mama Coco’s papa?”</p> <p>>> Mama Coco has a papa.</p>
6.	10:34-10:35	That man	<p>(Elena)</p> <p>“Never mention <u>that man</u>!”</p> <p>>> That man did exist.</p>
7.	10:39-11:42	The singing and music competition	<p>(Miguel)</p> <p>“But I must to go to <u>the singing and music competition</u>.”</p> <p>>> There is the singing and music competition.</p>
8.	1:10:22-1:10:24	My daughter	<p>(Hector)</p> <p>“<u>My daughter</u> is forgetting me.”</p> <p>>> He has a daughter.</p>
9.	1:10:25-1:10:30	The bridge	<p>(Miguel)</p> <p>“She’s the reason you wanted to cross the <u>bridge</u>.”</p>

			>> There is the bridge.
10.	1:10:34-1:10:40	Santa Cecilia	<p>(Hector)</p> <p>“I never should have left <u>Santa Cecilia</u>.”</p> <p>>> There is Santa Cecilia city.</p>
11.	1:10:50-1:10:52	My songs	<p>(Hector)</p> <p>“Ernesto murdered me and stole <u>my songs</u>.”</p> <p>>> He has the songs.</p>
12.	1:10:53-1:10:56	Ernesto De La Cruz	<p>(Miguel)</p> <p>“You should be the one the world remembers, <u>not Ernesto De La Cruz!</u>”</p> <p>>> Ernesto De La Cruz did exist.</p>
13.	1:11:01-1:11:04	Mama Imelda and Coco’s old photo	<p>(Miguel)</p> <p>“That’s <u>Mama Imelda and Coco’s old photo</u> when they were still young.”</p> <p>>> There is Mama Imelda and Coco’s old photo.</p>
14.	54:56-54:58	My photo <i>The offrenda</i>	<p>(Mama Imelda)</p> <p>“You took <u>my photo on the</u></p>

			<p><i>offrenda!</i>”</p> <p>>> She has a photo.</p> <p>>> There is the <i>offrenda</i>.</p>
15.	55:01:55:04	<p>My blessing</p> <p>My photo</p> <p>The <i>offrenda</i></p>	<p>(Mama Imelda)</p> <p>“I’ll give you <u>my blessing</u> to go home to put <u>my photo</u> back on <u>the <i>offrenda</i></u> and to never play music again.”</p> <p>>> She has a blessing.</p> <p>>> She has a photo.</p> <p>>> There is <i>the offrenda</i>.</p>
16.	55:58:56:04	My husband	<p>(Mama Imelda)</p> <p>“When <u>my husband</u> would play, I would sing and nothing else mattered.”</p> <p>>> Her husband did exist.</p>
17.	56:06-56:12	Coco	<p>(Mama Imelda)</p> <p>“But when we had <u>Coco</u>, suddenly there was something in my life that mattered more than music.”</p> <p>>> Coco exists.</p>

18.	1:32:06-1:32:08	My papa That song	(Mama Coco) “ <u>My papa</u> used to sing me <u>that song</u> .” >> She has papa. >> That song does exist.
19.	1:32:11-1:32:14	Your papa	(Miguel) “I know <u>your papa</u> loved you so much.” >> Papa did exist.
20.	1:32:35-1:32:39	His letters and poems	(Mama Coco) “I still kept <u>his letters and poems</u> .” >> There are letters and poems.
21.	1:00:54-1:00:56	That boy The Land of the Living	(Ernesto De La Cruz) “He is <u>that boy</u> , the one who came from <u>the Land of the Living</u> .” >> That boy does exist. >> There is the Land of the Living.
22.	1:01:13-1:01:16	Your blessing	(Miguel) “I need <u>your blessing</u> so I can

			back home and be a musician.” >> She has a blessing.
23.	1:01:18-1:01:23	Our family	(Miguel) “The rest of <u>our family</u> , they wouldn’t listen but I hoped you would.” >> Their family does exist.
24.	38:18-38:20	My dog	(Miguel) “I’m just chasing <u>my dog</u> that ran here.” >> He has a dog.
25.	38:23-38:25	Ernesto De La Cruz	(Miguel) “I just wanna meet <u>Ernesto De La Cruz</u> .” >> Ernesto De La Cruz does exist.
26.	38:30-38:32	That Fancy Party	(Frida Kahlo) “He’s too busy hosting <u>that fancy party</u> .” >> There is that fancy party.
27.	06:40-06:43	Ernesto De La Cruz My family	(Miguel) “I always dreamed of being a

			<p>musician like <u>Ernesto De La Cruz</u> but <u>my family</u> forbade me to play music.</p> <p>>> Ernesto De a Cruz does exist.</p> <p>>> He has a family.</p>
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Appendix 2 (Table of Factive Presupposition)

No.	Occurrence	Trigger	Utterance and Presupposed Meaning
1.	10:43-11:45	Know	<p>(Miguel)</p> <p>“I <u>know</u> I’m not supposed to love music.”</p> <p>>> He’s not supposed to love music.</p>
2.	55:55-55:57	Remember	(Mama Imelda)

			<p>“Oh I loved and I <u>remember</u> that feeling. When my husband would play, I would sing and nothing else mattered.”</p> <p>>> She remembers that feeling.</p>
3.	1:32:11-1:32:14	Know	<p>(Miguel)</p> <p>“I <u>know</u> your papa loved you so much.”</p> <p>>> Coco’s papa loved her so much.</p>

Appendix 3 (Table of Non-Factive Presupposition)

No.	Occurrence	Trigger	Utterance and Presupposed Meaning
1.	10:22-10:25	Thought	<p>(Miguel)</p> <p>“I <u>thought</u> we were done.”</p> <p>>> They were not done yet.</p>
2.	1:10:43-1:10:49	Wish	<p>(Hector)</p> <p>“I <u>wish</u> I could apologize and tell her that her papa was trying to come home.”</p>

			>> He could not apologize and tell her daughter that he actually was trying to come home.
3.	55:51-55:54	Thought	(Miguel) “I <u>thought</u> you hated music.” >> She actually did not hate music.

Appendix 4 (Table of Lexical Presupposition)

No.	Occurrence	Trigger	Utterance and Presupposed Meaning
1.	1:10:31-1:10:33	Again	(Hector) “I just wanted to see her <u>again</u> .” >> He had seen and met Coco before.
2.	1:10:41-1:10:49	Apologize	(Hector) “I wish I could <u>apologize</u> and tell her that her papa was

			trying to come home.” >> He ever made mistake to Coco.
3.	1:32:06-11:32:08	Used to	(Coco) “My papa <u>used to</u> sing me that song.” >> Her papa often sings that song to her.

Appendix 5 (Table of Structural Presupposition)

No.	Occurrence	Trigger	Utterance and Presupposed Meaning
1.	10:19-10:21	Where	(Elena) “ <u>Where</u> are you going?” >> He is going somewhere.
2.	1:10:57-10:11:00	Where	(Hector) “ <u>Why</u> did you get this?” >> He got this (the photo).

3.	1:00:46:1:00:50	Are	(Ernesto De La Cruz) “ <u>Are</u> you all right?” >> Either he is all right or not.
4.	1:01:04:1:01:06	Why	(Ernesto De La Cruz) “ <u>Why</u> have you come here?” >> He has come here.
5.	38:15-38:17	How	(Frida Kahlo) “ <u>How</u> did you get in here?” >> He got in here.
6.	38:21-38:22	Why	(Frida Kahlo) “Why did you come here?” >> He comes here.
7.	38:26-38:28	Where	(Miguel) “ <u>Where</u> is the real De La Cruz?” >> De La Cruz is somewhere.
8.	06:37-06:39	Why	(Mariachi) “Why are you looking sad?” >> He is looking sad.
9.	06:55-06:57	What	(Mariachi) “C’mon! <u>What</u> did Ernesto De

			<p>La Cruz always say?"</p> <p>>> Ernesto De La Cruz always says something.</p>
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Appendix 6 (Table of Counterfactual Presupposition)

No	Occurrence	Trigger	Utterance and Presupposition Meaning
1.	06:44-06:48	If	<p>(Mariachi)</p> <p>“<u>If</u> I were you, I’d march right up to my family and say, ‘Hey! I’m a musician. Deal with it!’”</p> <p>>> He is not Miguel.</p>